

Vienna Dimension Strings II

Violins con sordino, Player 1–8

Violas con sordino, Player 1–6

Cellos con sordino, Player 1–6

Basses con sordino, Player 1–4

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Introduction

Welcome to the Vienna Symphonic Library, and thank you for purchasing one of our Vienna Instruments! This document contains the mapping information for the Vienna Dimension Strings II. You will find in it a comprehensive survey of the articulations/Patches content and the mapping list proper which gives details for every Patch, Matrix, and Preset.

Patch information

The Patch information includes articulation type, playing range, number of samples used, RAM requirements (with default sample preload settings), the number of velocity layers and alternations, AB switching possibilities, etc., as well as Patch specific information if necessary. Here's an overview of the articulations/Patches contained in this Collection:

Single notes: Staccato, short détaché

Sustained with vibrato

Pizzicato

Tremolo

Dynamics: Fortepiano, sforzato

Interval performances: Legato and portamento with vibrato

Repetition performances: Legato, portato, spiccato

The top velocity layer of the portato and spiccato Patches is played “harsh”, i.e., very forcefully.

The velocity layer switches generally are the same for patches with the same number of layers but may occasionally be adapted to the instrument's requirements. The Patch information also lists the velocity layers in detail.

As the Patches in this Collection are the same for all players, only the first set is listed in this manual.

Articulation groups

The Library's Patches are subdivided in 6 groups according to basic playing techniques: regular, open string, and “forced” strings. Each group contains the same type of Patches, only the “open string” group has no portamento interval performances.

Regular contains “normal” playing without any special attention to string registers.

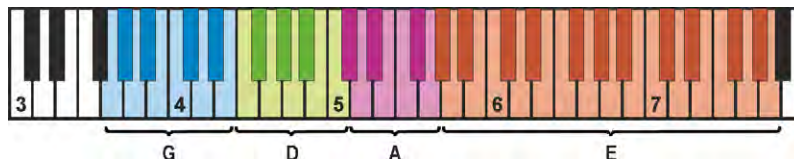
Open string accordingly concentrates on switching to open strings where indicated.

Force string: the respective string is played as far as possible.

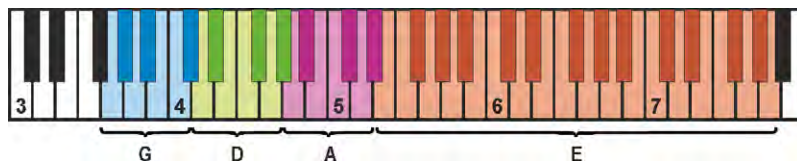
Here is a list of the playing ranges of each technique:

Violin

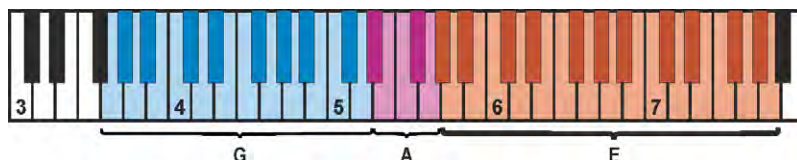
Regular contains “normal” playing without any special attention to string registers. The string ranges for these patches are G: g3–e4, D: f4–c5, A: c#5–g5, E: g#5–a7.



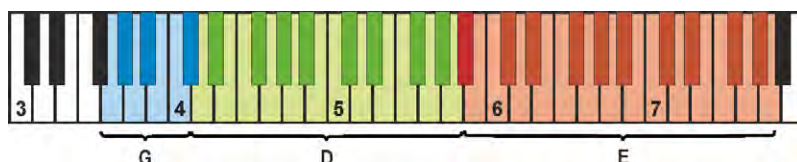
Open string accordingly concentrates on switching to open strings where indicated; the ranges here are G: g3–c#4, D: d4–g#4, A: a4–d#5, E: e5–a7.



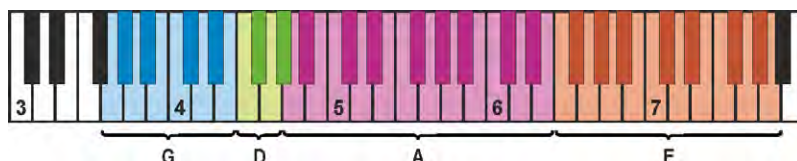
Force G string: the violin's G string is played as far as possible. Ranges are G: g3–d5, A: d#5–g5, E: g#5–a7.



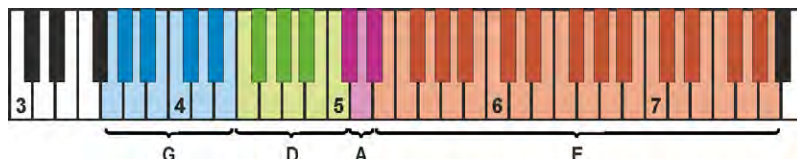
Force D string: accordingly for the violin's D string. Ranges are G: g3–c#4, D: d4–a5, E: a#5–a7.



Force A string: accordingly for the violin's A string. Ranges are G: g3–e4, D: f4–g#4, A: a4–e6, E: f6–a7.



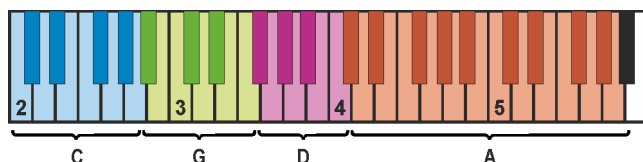
Force E string: accordingly for the violin's E string. Ranges are G: g3–e4, D: f4–c5, A: c#5–d#5, E: e5–a7.



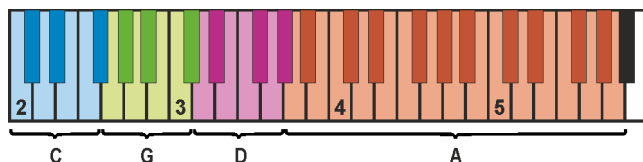
Cello, Viola

The ranges for the viola comprise the same notes as the cello's but one octave higher; also, the viola's upper range only extends to E6.

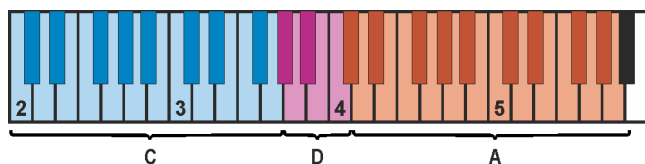
Regular: C: c2–a2, G: a#2–f3, D: f#3–c4, A: c#4–a5.



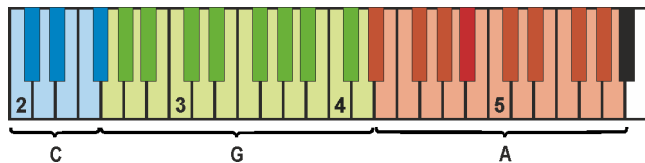
Open string: C: c2–f#2, G: g2–c#3, D: d3–g#4, A: a4–a7.



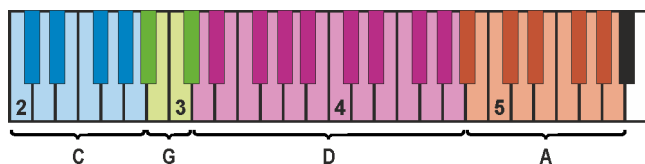
Force C string: C: c2–g3, D: g#3–c4, A: c#4–a5.



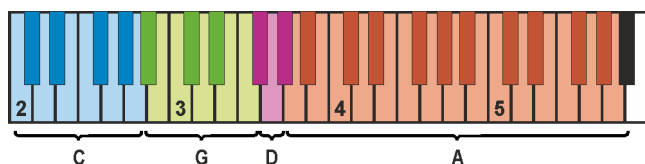
Force G string: C: c2–f#2, G: g2–d4, A: d#4–a5.



Force D string: C: c2–a2, G: a#2–c#3, D: d3–a4, A: a#4–a5.

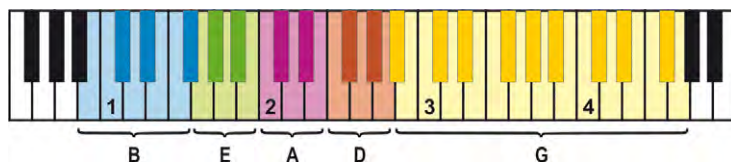


Force A string: C: c2–a2, G: a#2–f3, D: f#3–g#3, A: a3–a5.

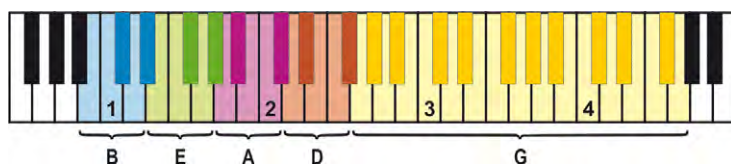


Double bass

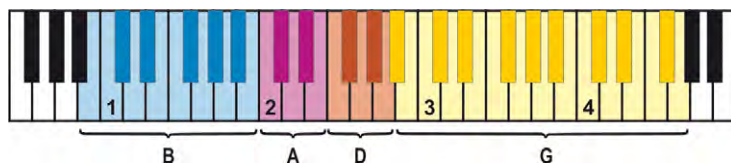
Regular: B: b0–f#1, E: g1–b1, A: c2–e2, D: f2–a2, G: a#2–g4.



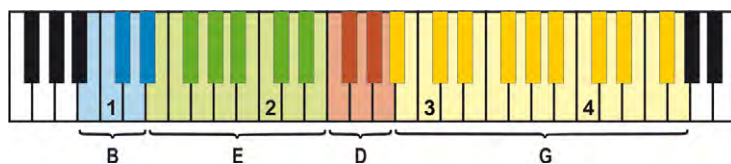
Open string: B: b0–d#1, E: e1–g#1, A: a1–c#2, D: d2–f#2, G: g2–g4.



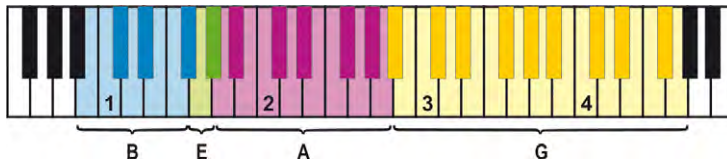
Force B string: B: b0–b1, A: c2–e2, D: f2–a2, G: a#2–g4.



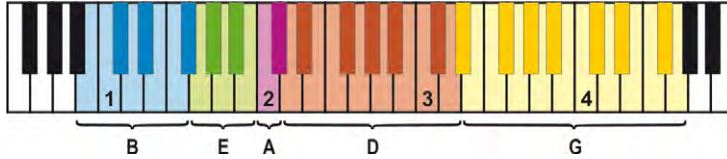
Force E string: B: b0–d#1, E: e1–e2, D: f2–a2, G: a#2–g4.



Force A string: B: b0–f#1, E: g1–g#1, A: a1–a2, G: a#2–g4.



Force D string: B: b0–f#1, E: g1–b1, A: c2–c#2, D: d2–d3, G: d#3–g4.



Interval performances

Interval performances are one of the outstanding features of our Vienna Instruments. They allow you to play authentic legato without any programming tricks. In our Silent Stage, all intervals from minor second to the octave were recorded for every instrument – up and down, of course; that makes 24 interval samples per note for one velocity alone! When you load an interval performance Patch and play a line on your keyboard, the software automatically joins the right samples with their interval transitions again, and you hear a perfect legato. By the way, this technique is not only used for legato but also for other articulations like trills, marcato, and other articulations.

Interval performances contain at least two legato repetitions for every note which alternate automatically whenever you repeat a keystroke. There also are preconfigured thresholds for legato and repetition notes: The legato threshold – i.e., the maximum break between notes where legato is played – is 50 ms. Otherwise, a sustained starting note will sound so that you can easily start a new phrase without leaving the legato Patch. For note repetitions, the threshold is 200 ms: a break up to that duration will yield a legato repetition; if the break is longer, a new starting note. But of course, it's mingling legato with other articulations which makes a piece really come alive.

Due to their nature, all interval performances are monophonic; otherwise, the software would have to be able to decide which source note belongs to which target note. To circumvent this, you can open two VI instances of the same instrument on separate MIDI tracks without any additional strain on your RAM. Note: the Vienna Instruments Pro player software also allows you to play polyphonic Interval performances.

Matrix and Preset information

Each Matrix listing contains information regarding the Patches used for the Matrix, the number of horizontal and vertical dimensions, and switching properties. A mapping table shows the Cell positions for each of the Matrix' Patches.

The Preset information lists the Matrices used in the Preset as well as its keyswitches. All other information can be gathered from the Matrix and Patch listings, so there's not really much to say here. Please note that the Matrices of a Preset can also be switched with MIDI Program Changes (VI: 101–112; VI Pro: 1–127) instead of keyboard notes, and if you like to keep your keyboard free for playing instead of switching, you can disable Preset keyswitching and only use MIDI Program Changes. VI Pro also allows you to define a MIDI Control for Preset keyswitching.

Vienna Instruments (VI) and Vienna Instruments Pro (VI Pro) Matrices and Presets

This Collection contains different Matrices and Presets for the free Vienna Instruments Player software and for Vienna Instruments Pro, which features powerful functions for enhancing the “human” sound of your compositions, distributing voices, etc. While Matrices and Presets of the same name contain the same Patches and samples, the Pro versions make use of these functions to create a more lively and natural-sounding impression. Also, there are additional Pro Matrices which make use of the internal sequencer to create runs and arpeggios (see Appendix).

Please note that Vienna Instruments Pro Matrices and Presets do not appear in the “standard” Vienna Instruments' file browser.

When using the Vienna Instruments Pro player, we strongly recommend loading the VI Pro Matrices and Presets, since only they make full use of the features of Vienna Instruments Pro.

Desks and Groups

Desk Matrices and Presets each comprise the articulations of two players:

Violin:

Desk 1 – player 1 and 3
Desk 2 – Player 2 and 4
Desk 3 – player 5 and 6
Desk 4 – player 7 and 8

Viola and Cello

Desk 1 – player 1 and 3
Desk 2 – Player 2 and 4
Desk 3 – player 5 and 6

Bass

Desk 1 – player 1 and 3
Desk 2 – Player 2 and 4

The Desks' instrument panning is adjusted to half left and half right in the stereo image. Desks can be used if you quickly want to implement one or two smaller groups of players.

If you load one of these, it is good to listen to the players individually to adjust their balance and panning to your liking, since the players also have distinct microphoning.

Note: While Desks and Groups can be handy for quick editing, it is recommended to use individual players if you want to fine-tune your composition and create a special sound. The players sound quite different, and by listening to them separately you can determine which ones you want to use to achieve the timbre you have in mind. Apart from that, you also get better control over their volume and other playing parameters.

Group Matrices and Presets are only available for Vienna Instruments PRO and contain four (violin) resp. three players (viola, cello) each: Group 1 – player 1, 3, 5, (7); Group 2 – player 2, 4, 6, (8). Apart from that, there is no difference to the handling of Desks.

Vienna Dimension Strings II and Vienna Instruments Pro

The Vienna Dimension Strings II are optimized for Vienna Instruments Pro, allowing you to make full use of the software's powerful features. Here's a few tips to facilitate your workflow.

Panning

All the samples of this Collection are mono. In Vienna Instrument Pro's Mixer panel (Advanced View), this is shown by a single fader handle instead of the two handles of a stereo instrument. The Matrices of single instruments are set to center by default; in combined Matrices the instrument's panning is distributed across the stereo range.

Note: If you use combined Matrices/Presets in Vienna MIR, the stereo width will automatically be adapted to the width defined for the respective instrument on MIR's stage. If you want better control, we recommend using single instrument Matrices and Presets to place each instrument in a dedicated position on your MIR venue.

With the Vienna Instruments Pro VST plug-in, you can use the instrument channel's stereo pan (or other panning devices, e.g. Vienna Suite's PowerPan) to define the stereo position and width of your combined Matrices and Presets. The same of course goes for Vienna Ensemble and Vienna Ensemble Pro.

In case you want to have special mixer settings for the instruments of a combined Matrix, you can define them in Vienna Instruments Pro and save the result as a custom Matrix – A tedious job made easier by the fact that Vienna Instruments Pro allows you to copy and paste mixer settings by right-clicking on a mixer channel!

Volume

Naturally, you can also set the volume of individual instruments within a combined Matrix to work out the special sound of one player or achieve special effects. Please note that Player #1 and #2 always are the most precise ones and therefore easier to handle as soloist or predominant voices, while the other players' Humanize settings deviate more from playing exactly on the beat.

Humanize

In a Dimension Strings II Pro Matrix, each instrument has its own Humanize settings, thus creating that slight deviation from hard sequencing that is so pleasant to our ears and further enhancing the "real instrument" effect. If you want to create your own Matrices, please make sure that the players have different Humanize settings for the same articulations – otherwise,

the effect will be lost. Here, too, you can use copy and paste to transfer an existing instrument's Humanize settings to another one.

Note: For runs as well as arpeggio and trill Matrices we recommend lowering the Humanize effect or turning it off altogether, since the sequences themselves already implement individual timing differences; additional Humanizing could therefore lead to unwanted (or at least unexpected) results.

Pitch

For designating pitch, the Vienna Symphonic Library by default uses International Pitch Notation (IPN), which was agreed upon internationally under the auspices of the Acoustical Society of America. In this system the international standard of A=440 Hz is called A4 and middle C is C4; however, the *Vienna Instruments* Software allows you to set middle C to C3 or C5 if desired. All pitches are written as capital letters, their respective octave being indicated by a number next to it. The lowest C on the piano is C1 (the A below that is A0), etc.

You can tune your Vienna Instruments to other players, or adjust it to tunings of earlier musical periods by setting the Perform page's Master Tune option within a range of 420 to 460 Hz.

Dimension Strings II

Since all players have the same Patches, Matrices, and Presets, and Patches are the same for all sections (regular, open string, etc.), only Player 1 “regular” of the violins is listed here.

Group Matrices and Presets contain the same patches as single instrument Matrices; since each Group includes two instruments, the sample number and RAM requirements will simply double for Groups, and likewise triple (violas and cellos) or quadruple (violins) for VI PRO's Desks and be six/eight times as much for “All Players”.

Patches

01 Violins Player 1/01 Regular

01 SHORT + LONG NOTES	Range: G3–G7	
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Articulations:

- Staccato
- Short détaché
- Sustained with vibrato
- Pizzicato
- Tremolo

01 VI-P1_mu_RE_staccato	Samples: 464	RAM: 14 MB
Staccato 4 velocity layers: 0–55 p; 56–88 mp; 89–108 mf; 109–127 f 8 Alternations		
02 VI-P1_mu_RE_detache-short	Samples: 464	RAM: 14 MB
Short détaché 4 velocity layers: 0–55 p; 56–88 mp; 89–108 mf; 109–127 f 8 Alternations		
11 VI-P1_mu_RE_sus_Vib	Samples: 544	RAM: 17 MB
Sustained, with vibrato 4 velocity layers: 0–55 p; 56–88 mp; 89–108 mf; 109–127 f Release samples 3 Alternations		
21 VI-P1_mu_RE_pizz	Samples: 348	RAM: 10 MB
Pizzicato 3 velocity layers: 0–55 p; 56–108 mf; 109–127 f 8 Alternations		
31 VI-P1_mu_RE_tremolo	Samples: 203	RAM: 6 MB
Tremolo, normal 3 velocity layers: 0–55 p; 56–108 mf; 109–127 f Release samples		

32 VI-P1_mu_RE_tremolo_fA**Samples: 203****RAM: 6 MB**

Tremolo, fast attack for legato play

3 velocity layers: 0–55 p; 56–108 mf; 109–127 f

Release samples

02 DYNAMICS**Range: G3–G7****Articulations:**

Fortepiano, sforzato

21 VI-P1_mu_RE_fp**Samples: 87****RAM: 2 MB**

Fortepiano

1 velocity layer

3 Alternations

22 VI-P1_mu_RE_sfz**Samples: 87****RAM: 2 MB**

Sforzato

1 velocity layer

3 Alternations

10 PERF INTERVAL**Range: G3–C7****Articulations:**

Legato and portamento with vibrato

01 VI-P1_mu_RE_perf-leg_Vib**Samples: 1452****RAM: 45 MB**

Legato, with vibrato

Monophonic

4 velocity layers: 0–55 p; 56–88 mp; 89–108 mf; 109–127 f

Release samples

11 VI-P1_mu_RE_perf-porta_Vib**Samples: 1568****RAM: 49 MB**

Portamento, with vibrato

Monophonic

4 velocity layers: 0–55 p; 56–88 mp; 89–108 mf; 109–127 f

Release samples

12 PERF REPETITION**Range: G3–G7****Articulations:**

Repetition performances legato, portato, spiccato

01 VI-P1_mu_RE_perf-rep_leg**Samples: 290****RAM: 9 MB**

Legato repetitions

2 velocity layers: 0–88 p; 89–127 f

02 VI-P1_mu_RE_perf-rep_port**Samples: 783****RAM: 24 MB**

Portato repetitions

3 velocity layers: 0–88 p; 89–108 f; 109–127 harsh

04 VI-P1_mu_RE_perf-rep_spi**Samples: 783****RAM: 24 MB**

Spiccato repetitions

3 velocity layers: 0–88 p; 89–108 f; 109–127 harsh

99 RELEASE

This section contains release samples for various patches of the other sections. Please do not try to load them into a Vienna Instruments matrix – you will not be able to hear anything when you try to play them.

Matrices

The Matrix keyswitches for violin, viola and cello are assigned to C1–B1, those for bass to C6–B6.

Matrix - VI/A - Violin 1

01 Regular

01 VI-P1_mu_RE_L1_Art-Combi

Samples: 5206 RAM: 162 MB

Staccato, détaché short
Sustained with vibrato, normal and with staccato attack
Fortepiano, sforzato
Legato with vibrato
Repetitions legato, portato
Tremolo normal and with staccato attack
Pizzicato

Matrix switches: Horizontal: Keyswitches, C1–F#1 Vertical: Modwheel, 2 zones

	C1	C#1	D1	D#1	E1	F1	F#1
V1	staccato	sustained vib.	fortepiano	legato	legato reps.	tremolo	pizzicato
V2	détaché short	sus vib./stacc. attack	sforzato	portamento	spiccato reps.	trem/stacc. attack	pizzicato

Presets

Preset - VI

A - Violin 1

01 VI-P1_mu_Small Set L1

Samples: 7766 RAM: 242 MB

Matrices:
01 VI-P1_mu_RE_L1_Art-Combi
01 VI-P1_mu_OS_L1_Art-Combi
01 VI-P1_mu_G_L1_Art-Combi
Matrix Keyswitches: C2–D2

03 VI-P1_mu_Large Set L1

Samples: 9868 RAM: 308 MB

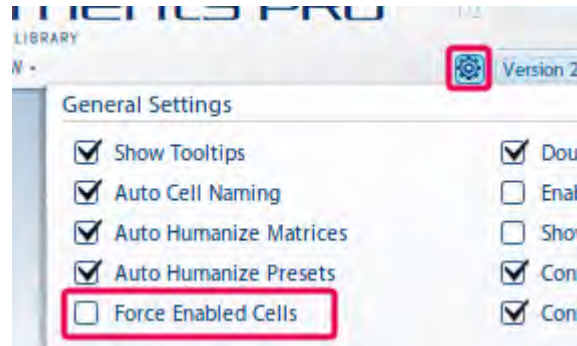
Matrices:
01 VI-P1_mu_RE_L1_Art-Combi
01 VI-P1_mu_OS_L1_Art-Combi
01 VI-P1_mu_G/D/A/E_L1_Art-Combi
Matrix Keyswitches: C2–F2

Appendix – Vienna Instruments Pro Matrices and Presets

General Information

All *Vienna Instruments Pro* Presets and Matrices have been saved with their cells disabled. This way you can load them quickly to analyze their contents before activating what you need, and thus save memory.

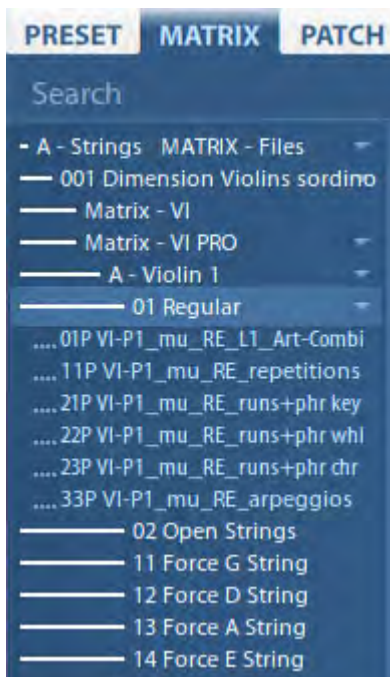
If you activate “Force Enabled ON” in the Settings Menu, these Presets and Matrices will be loaded with enabled cells.



Matrices

There are special folders for *Vienna Instruments Pro* in the Matrix list:

“MATRIX – VI Pro”



These folders hold 6 Matrices.

Matrix 01 is the same as its Vienna Instruments namesake, with additional VI Pro features (Humanizing, etc.).

The others contain sequence-based Matrices, and are described below.

“11 repetitions” – Repetitions without restrictions

An APP Sequencer based Matrix with Host Tempo Sync activated by default.

X-Axis Controller (horizontal): Articulations/Patches are assigned in the APP Sequencer (Cell Tab)

Y-Axis Controller (vertical): Keyswitches

For Bass to Soprano Instruments (lowest note C2): C1 upwards

For Contrabass Instruments (lowest notes below C2): C6 upwards

The variations available in the Y-Axis are generally sequences assembled from one or 2 different articulations. For Strings, these are spiccato and staccato Performance Repetitions. For Wind Instruments, these are portato and staccato Performance Repetitions.

You can access up to 12 different pre-programmed patterns:

Slot 1	“16th”	16th notes based on one articulation.
Slot 2	“16 2mc”	16th notes based on two different articulations, accents are achieved by using the “longer” articulation.
Slot 3	“16 mc”	16th notes based on two different articulations, accents are achieved by using 2 “longer” articulations.
Slot 4	“up 2”	Sequence of one 8th note and two 16th notes.
Slot 5	“up 1”	Upbeats, sequence of one 8th note and one 16th note.
Slot 6	“16 a3”	Sequence of three 16th notes and one 16th rest.
Slot 7	“triplet”	8th triplets based on one articulation.
Slot 8	“trip mc”	8th triplets based on two different articulations, accents are achieved by using the “longer” articulation.
Slot 9	“trip mc2”	8th triplets based on two different articulations, every quarter beat is accentuated by using the “longer” articulation.
Slot 10	“trip up1”	Triplet Upbeats
Slot 11	“Phrase A”	Example 1 of a combination of different articulations.
Slot 12	“Phrase B”	Example 2 of a combination of different articulations.

“21 runs+phr key” – Diatonic Runs & Phrases

An APP Sequencer based Matrix with Host Tempo Sync activated by default.

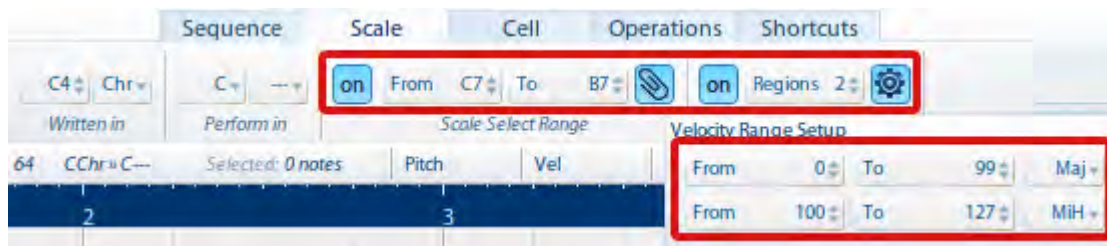
Selection of 12 Scales from C major/minor to B major/minor by Keyswitches C7–B7 (except Piccolo Flute: C3–B3).

Change between major and minor harmonic scales by Velocity Switch:

Velocity 0–99: Major scale

Velocity 100–127: Minor harmonic scale

Attention: If this Matrix is loaded into an empty preset on its own, the “Scale Select Range” and “Velocity Switch” in the APP sequencer (Scale Tab) must be activated.



X-Axis Controller (horizontal): Articulations/Patches are assigned in the APP Sequencer (Cell Tab). The major part of the patches used is based on Performance Fast Legatos, and Slurred Fast Legatos for most string ensembles.

Y-Axis Controller (vertical): Keyswitches

For Bass to Soprano Instruments (lowest note C2): C1 upwards

For Contrabass Instruments (lowest notes below C2): C6 upwards

The available variations in the Y-Axis consist of upwards and downwards runs and phrases in different lengths.

Slot 1	“Oct up”	Diatonic run upwards, 1 octave
Slot 2	“Oct do”	Diatonic run downwards, 1 octave
Slot 3	“Oct ac-u”	Diatonic run upwards, 1 octave, with a slight accelerando
Slot 4	“Oct ac-d”	Diatonic run downwards, 1 octave, with a slight accelerando
Slot 5	“2 Oct up”	Diatonic run upwards, 2 octaves
Slot 6	“2 Oct do”	Diatonic run downwards, 2 octaves
Slot 7	“Quint up”	Diatonic run upwards, 1 fifth
Slot 8	“Quint do”	Diatonic run downwards, 1 fifth
Slot 9	“Phr A up”	Progressive phrase upwards (step by step) with a repetition note, 1 octave.
Slot 10	“Phr A do”	Progressive phrase downwards (step by step) with a repetition note, 1 octave.
Slot 11	“Phr B up”	Progressive “mordent phrase” upwards (step by step), 1 octave.
Slot 12	“Phr B do”	Progressive “mordent phrase” downwards (step by step), 1 octave.

“22 runs+phr whl” – Whole-tone Runs & Phrases

Like Matrix “21 runs+phr key”, but based on whole-tone scales.

“23 runs+phr chr” – Chromatic Runs & Phrases

Like Matrix “21 runs+phr key”, but based on chromatic scales.

“33 arpeggios” – Fantastic Four String Arpeggios

APP Sequencer-based Matrix, Host Tempo Sync activated by default.

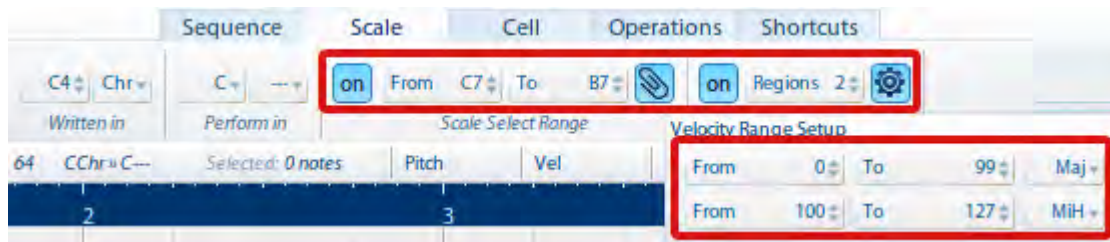
Selection of 12 Scales from C major/minor to B major/minor by Keyswitches C7–B7.

Change between major and minor harmonic scales by Velocity Switch:

Velocity 0–99: Major scale

Velocity 100–127: Minor harmonic scale

Attention: If this Matrix is loaded into an empty preset on its own, the “Scale Select Range” and “Velocity Switch” in the APP sequencer (Scale Tab) must be activated.



X-Axis Controller: Articulations are assigned in the APP Sequencer (Cell Tab)

The major part of the used patches is based on Performance Legato Patches, in combination with Performance Repetitions.

Y-Axis Controller: Keyswitches

Only for Bass to Soprano Instruments (lowest note C2): C1 upwards

The available variations in the Y-Axis are the most essential arpeggio chords over 4 strings within a scale (except #12).

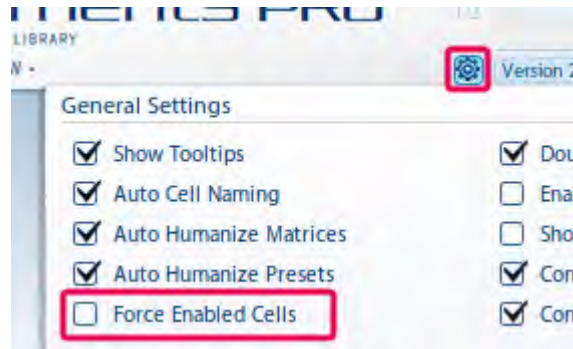
Slot 1	"ma3 root"	Arpeggio Sequence, as an example in C major: C–G–E–C
Slot 2	"ma3 inv1"	Arpeggio Sequence, as an example in C major: C–A–E–A
Slot 3	"ma3 inv2"	Arpeggio Sequence, as an example in C major: C–A–F–C
Slot 4	"ma7 root"	Arpeggio Sequence, as an example in C major: C–G–E–B
Slot 5	"ma7 inv1"	Arpeggio Sequence, as an example in C major: C–G–E–A
Slot 6	"ma7 inv2"	Arpeggio Sequence, as an example in C major: C–A–F–E
Slot 7	"ma7 inv3"	Arpeggio Sequence, as an example in C major: C–A–F–D
Slot 8	"ma9 1"	Arpeggio Sequence, as an example in C major: C–G–D–B
Slot 9	"ma9 2"	Arpeggio Sequence, as an example in C major: C–G–E–D
Slot 10	"ma9 3"	Arpeggio Sequence, as an example in C major: C–A–E–D
Slot 11	"Qua–Qui"	Arpeggio Sequence, as an example in C major: C–F–C–F
Slot 12	"augm chr"	Arpeggio Sequence, as an example in C major: C–G#–E–C

Presets

All Vienna Instruments Pro Presets are contained in their own folder named “PRESET – VI Pro”.

“PRESET – VI Pro”

All Cells are saved in “disabled” status (without any loaded samples). If you want your Presets to be loaded with their Cells automatically enabled, just activate “Force Enabled ON/OFF” in the Settings menu.



Use Keyswitches to switch between Matrices. Alternatively, you can also use Program Changes or MIDI Control Changes.

Matrix switching: Keyswitches

For Alto and Soprano Instruments (lowest note C3): C2 upwards

For Bass and Tenor Instruments (lowest notes below C3): C6 upwards

For Contrabass Instruments (lowest notes below C2): C5 upwards

Internal reverb is activated!

Tuning Table: 12-tone

Assignment of the most important controllers (pre-configured sliders in Basic View)

Master Volume	CC7
Velocity X-Fade	CC2
Velocity X-Fade ON/OFF switch	CC28
Dyn Range scaler	CC30
Start Offset scaler	CC21
Expression	CC11
Filter	CC24
Tuning	CC26 (scales Humanize Tuning Curves)
Algorithmic Reverb Dry/Wet	CC14
Algorithmic Reverb ON/OFF switch	CC15



Standard (Level 1) Matrix assignments:

Small Set L1:

C2/C6	RE_L1_Art-Combi
C#2/C#6	OS_L1_Art-Combi
D2/D6	G_L1_Art-Combi

Large Set L1:

C2/C6	RE_L1_Art-Combi
C#2/C#6	OS_L1_Art-Combi
D2/D6	G_L1_Art-Combi
D#2/D#6	D_L1_Art-Combi
E2/E6	A_L1_Art-Combi
F2/F6	E_L1_Art-Combi

“L1+Seq” Presets (Regular, Open String, and Force C):

C2/C6	L1_Art-Combi
C#2/C#6	repetitions
D2/D6	runs+phr key
D#2/D#6	runs+phr whl
E2/E6	runs+phr chr
F2/F6	arpeggios

Extended (Level 2) Matrix assignments:

Small Set L2:

C2/C6	RE_L2_Art-Combi
C#2/C#6	OS_L2_Art-Combi
D2/D6	G_L2_Art-Combi

Large Set L2:

C2/C6	RE_L2_Art-Combi
C#2/C#6	OS_L2_Art-Combi
D2/D6	G_L2_Art-Combi
D#2/D#6	D_L2_Art-Combi
E2/E6	A_L2_Art-Combi
F2/F6	E_L2_Art-Combi

“L2+Seq” Presets (Regular, Open String, and Force C):

C2/C6	L2_Art-Combi
C#2/C#6	shorts+noise
D2/D6	repetitions
D#2/D#6	repetition-Dyn
E2/E6	ru+ph key Ext
F2/F6	ru+ph whl Ext
F#2/F#6	ru+ph chr Ext
G2/G6	perf-trills
G#2/G#6	perf-trills third
A2/A6	arpeggios